

To the President, Vice President, & Council of the Society of Free British Fishery;
& Marine Society, is humbly Dedicated, by Geo. Bickham.



*I'm come the Genius of the British Isle, - The Sea's your native strength & this y^e Mistle, Herrings & Whales, y^e Mine is given you,
Your long bewild'ring Thoughts to Unbeguile, In other Projects you amuse your Self, Search them, they are your happier Towns,
Enrich your selves, may Britain smile in peace, Employ your Poor in fishing up that War, In wooden Walls reign Monarchs of y^e Seas,
Your proper Business is your Trade, Increase, To fill your Chequer & secure your Shoar, And stretch Commerce & Conquest as you please*

THE
P E N S Y L V A N I A
AND
P H I L A D E L P H I A
WRITING - MASTER.
A NEW
COUNTY COPY - BOOK.

CONTAINING,

An accurate, though compendious Description of the above COUNTY,
With its Representatives in PARLIAMENT:

The Churches in each Town, and their Distances from *London, Oxford and Cambridge*; with their Arms and Common Seals, as sent to the Office of the Crown, and as called over in the House of Commons, according to the Test Roll: Also, an Account of the Air, Soil, Rivers, Curiosities, and Noblemens Seats; with a particular Survey of the County, in a perspective Map quite New, and according to Act of Parliament. The Whole design'd for Youth to write after, as well as to entertain the Gentlemen and Ladies of the County, and to furnish their Memories with a necessary Knowledge of their respective Places of Abode, in a Method intirely new. The Whole adorned with Picture-Work.

A S A L S O,

Alphabets, Single-Line Copies, Poems on various Subjects, Select Proverbs and Sentences, and a great Variety of Command of Hand by the best Artists, in all the Hands now made Use of in *Great Britain*, particularly of those most applicable to Business: All made more intelligible, useful and universal: Than any Thing of the like Kind hitherto extant.

To which is added,

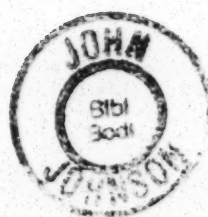
An Essay towards a further Improvement of a Hand for Business; with some useful Reflections on the present Method of Penmanship, *viz.* of the Pen, to make a Pen, to hold a Pen, to sit to write; of the several Hands, of Round Hand, of Italian, of the Ingrossing, of German Text; of the other Hands, of Striking or Command of Hand, Flourishing Figures, &c. which the Author hath made from his own Experience and Conversation with the best Masters.

The Whole contrived for the Use of both Sexes: And it is presumed, will sufficiently answer the Method recommended.

Written, and Engraved on Copper Plates,

By G E O R G E B I C K H A M.

Sold by Him in *May's Buildings, Covent Garden*, Price 7s. 6 and by all the Book-sellers and Stationers in *Great Britain, and Ireland*, and by all News-Carriers in Town and Country.



THE American Colonies.

Most of the Timber-trees, Shrubs, Plants, and Grains of Europe grow here in abundance, besides many others that are little known to us.

Tho' most of the People are Quakers, yet Toleration here is general for all who behave themselves decently. Disputes are commonly decided by Courts of Peace-makers, who are in y^e Nature of Arbitrators. Here are Counties for the Election of Representatives; and, tho' y^e Quakers profess an Abhorrence to War, the Necessity of defending themselves makes them submit to have a Militia.

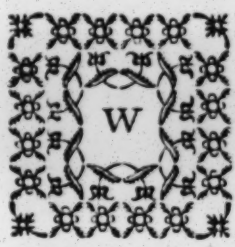
Philadelphia, the Capital, is one of the best laid-out Cities in the World, extending two Miles in Length, & one in Breadth, betwixt two Navigable Rivers. The Streets cross one another at right Angles, and tho' this Space is not yet all built, it is already a large & populous Town, having about 2000 better Houses than are common in most Cities in England. Places of Worship, y^e Market, the Kay, y^e Gardens and Walks, are all disposed in a most regular Manner. Other considerable Towns here are Bristol, Frankfort, Chester, & Newcastle.

The Trade of Pennsylvania consists chiefly of Stores and Provisions, like some Provinces already described. There is a regular Post betwixt Philadelphia & Boston, thro' Burlington, Perth-Amboy, New York, Seabrook, &c.





Of WRITING in General.



WRITING is such a Representation of our Words, as our Words are of our Thoughts.

THIS Art in the Opinion of some of our best Ancients, is derived from God himself; and considering the inexpressible Excellency of it, it is not unworthy such an Author.

A LEARNED Poet says,

— The Gift of a Commanding Pen
Was first by God, to first-born *Adam* giv'n;
From him to *Seth* it came, the best of Men;
And justly, since the richest Gift of Heav'n
On Flood-surviving Pillars he enroll'd;
This Harbinger of Life, Tradition's Spring,
Interpreter, of Reason, Sense's Mold,
Virtue's Recorder, Speech's Lord and King.

ADAM received from God the Knowledge of all Arts and Sciences: For this first Man who was the immediate Work of God's own Hands, ought also to be his chief Work in the Order of Nature; and by Consequence he ought not to be wanting in any of the Perfections which belong to Human Nature. 'Tis what all the Fathers thought, and what *St. Augustin* says, "That there is as much Difference between the Knowledge of the wisest Sons of *Adam*, and that of *Adam* himself, as there is between a Snail's Pace, and that of the Flight of Birds."

GOD did not create the first Man in Ignorance, and in the State of Children that are born to Day, but gave him all the Knowledge requisite to the Perfection of Man: For it was not more worthy of God to give moderately, than to give all. He that had no Occasion to make Experiments, to create his Works in all the Perfections that were suitable to them, could not fail of making the first as excellent as could be.

JOSEPHUS writes, that the Children of *Seth*, the Son of *Adam*, having invented Astrology, and divers other Sciences, and being told by *Adam*, that the World would undergo a two-fold Destruction; one by a Flood, and the other by Fire, they erected two great Columns, one of Brick, the other of Stone; and wrote the Precepts of the Arts they had invented on each of them, hoping that although that of Brick should not be able to resist the Violence of the Waters, yet that of Stone might preserve the Memory of their Mathematical Speculations to Posterity, by what was written on it. He also adds, The Stone Pillar remained in his Days, in *Syria*.

ST. Jude quotes the Prophecy of *Enoch*; and most of the ancient Christian Writers say, *Adam* was the first Writing-Master, and that he taught his Posterity.

THE Character at first was *Hebrew*; which was universal till the Confusion of *Babel*; but since, as particular Companies of Men became Inhabitants of particular Parts of the World, and so have become particular and distinct Nations, they invented different Characters.

THE *Greeks* and *Romans* have herein been most famous; and their Characters are mostly used in

Europe; but other Nations have retain'd their ancient Form, and seem resolved to continue it.

THE Instruments used by the Ancients were various, first an Iron Stile to write on Stone or Tile, or a Knife to write on Barks of Trees; then a Stick, or a Finger to write on Sand; next a Stone, to write on Slate, or Shingle; then a sharp Stone to write on Wax; after a Pencil to write on Boards or Tables of Wood; also, with Reeds or hard Rushes, on the Leaves of Reeds growing in the Marshes of *Egypt*; lastly, on Paper with a Pen.

THE Ink used by the Ancients was different; first, the Gall of a Fish, then Soot and Water, next Vermilion and many other Ingredients, according to the Humour of the Scribe; but at length they compounded Galls, Gum, Copperas, Allom, &c. which is still in Use among us.

THE *Chinese* and *Japanese* make their Paper of the inner Bark of a Tree, and write with a Hair Pencil, with an Ink made of Lamp-black and Hog's Grease.

THE *Hebrews* write from Right to Left; others from Left to Right, and back again from Left to Right; the *Chinese* from Top to Bottom, and from Right to Left; but the *Europeans*, and most others, from Left to Right, without Retrogression to the Left.

How miraculous this Art appeared at first, may be guessed at by the late discovered *Americans*; who were amazed to see Men discourse with Books, and would scarce believe Paper could speak; especially when after all their listening to any Writing, (as their Custom was) they could never perceive any Sound to proceed from it.

BISHOP *Wilkins* relates a Story of an *Indian* Slave, who being sent by his Master with a Basket of Figs and a Letter, did by the Way eat up Part of his Carriage, conveying the Remainder to the Person to whom he was directed; who having read the Letter, and not finding the Quantity of Figs therein mentioned, accused the Slave of eating them; telling him what the Letter said against him: The *Indian* confidently denied the Fact, cursing the Letter as a lying Witness. After this being sent again with the like Carriage, and a Letter expressing the Number of Figs to be delivered, he did again devour Part of them by the Way: But before he meddled with any of them (to prevent all Accusation) he hid the Letter under a Stone, assuring himself that if it did not see him eat the Figs, it could never tell of him; but being now more strongly accused than before, he confessed the Fault; admiring the Divinity of the Paper.

WRITING derives its Origin from the Imagination, is executed by the Hand, and perfected by Exercise.

To the framing a truly good Hand there must conspire a regular Form in Connection, Inclination, Height, Breadth, Bigness and Continuation; to which few or none attain, that have not an innate Propensity, and Patience that is Proof against all Discouragement.

ART never produces Effects so happy, as when it works on a pregnant Disposition.

THOUGH a Man may arrive at Perfection herein,
B without

without being a Philosopher, yet there is great Need of good Conception for comprehending the Differences of Figures, the Changes of Situation, and the Number of Motions that form them. Of Imagination for representing them to one's Self in their Beauty; of Judgment, in placing them properly; and of Invention, to improve on Antiquity.

An Artist's Hand performs promptly what the Imagination presents to it.

ALL Debauches or violent Exercises dull the Imagination, benumb the Fingers, and debilitate their Action.

FREQUENT Exercise may afford Order and Continuation to a Hand, but neither a regular Form nor proper Connection, without Precepts and Examples.

INSTRUCTION consists as well in Demonstration as Information.

IN Writing there are two Principles of Motion. The Minor, performed by the Thumb and two Fingers only, as in small Letters; and the Major, by the Thumb, two Fingers and the Arm concurring, as in large Letters and Flourishes, called, *Command of Hand*.

BOLD and masterly Writing turns on the Hinges of these four Principles; namely, the Time, the Disposition of the Place and Person, the Instrument, and the Matter wherewith Writing is performed.

THERE are Abundance of Difficulties in well forming and finishing a Letter; the too hard leaning on the Arm takes from the Freedom of the Writer; the more or less Touch of the Knib of the Pen at the Side of the Thumb, or Fingers, alters the Stroke; the more or less Inclination of the Hand, renders the Stroke quite different; the quick or slow Motion of the Fingers or Arm, enlivens or makes a Stroke faint; the Pen too hard or too soft, or not fit for the Hand, interrupts the Spirit and Power of Action; the Ink too fluid, or too thick; the Seat too high, or too low; the false Light, or Light too great or too small, and a Thousand other Impediments, are so many Rubs in the Way of Dexterity.

As for the Cure and Change of ill Habits, there can be no Time limited; so it is a Work of Time to beget in a Learner a good one. We can do nothing to Perfection without these three Principles, Nature, Knowledge and Use. Nature gives the Capacity; Knowledge shews the Rules; and Use gives the Exercise for the Acquiring a Readiness and Habit. Knowledge without Nature is rude, Nature without Knowledge is blind; and both are imperfect without Experience.

PERFECTION in Writing therefore is attainable only by a true Method, good Copies, and a reasonable Time for Practice. And whoever pretends to the contrary does but practise upon the Weakness or Credulity of his Employers. Habits are acquired by repeated Acts; and the most absolute Masters, without continual Practice find a sensible Decay of their Faculties.

To command the Capital Letters, and a clean bold Stroke at Pleasure, is of absolute Necessity to the Writing surely, readily and gracefully; and is the best, if not the only Way, to fix One in a good Running Hand for Business.

It is allowed, That a good Face unadorned has Beauty, but never the less for being ornamented. So a good Piece of Writing has not less Charms on Account of a becoming Dress. For as additional Charms are added to a Face by suitable Habili-

ments, so agreeable Writing receives more Lustre by proper Decorations.

WRITING is of that Efficacy as to make itself intelligible to all the Powers and Faculties of the Soul, notwithstanding its being mute and void of Motion.

So charming a Delicacy shines in a masterly curious Hand, as creates in the judicious Beholder a secret Pleasure. Something there is that gives Life and Spirit to a Letter, that makes Strokes seem to move, and casts a Kind of Glory round them. It is Something which Nothing but the Pen can express; nay, such a Something as the Pen cannot express. To the vulgar Eye these Charms are imperceptible: It requires some Degree of Perfection to admire Perfection; as it is said to be an Advance in Oratory to relish *Cicero*.

If the Invention of Writing be so wonderful, the Use and End of it so extensive, and the Improvements of it so delicate; then how much are we beholden to the former and present Ages, which have produced so many excellent Artists, whose happy Genius is the Glory of our Land, and whose Publick Spiritedness led them to scatter Roses in our Way to make the Paths of Science pleasant to us?

Of the PEN.

CUSTOM when established is called *Second Nature*, because when we are long used to a particular Method or Manner of Action, it is a difficult Thing to alter it.

A WISE Man will change a Custom of ancient Date, at any Time, for a better; if such a Change may not occasion some Inconvenience, that may be of as bad Consequence as the Continuance of such a Custom.

OUR Forefathers, for many Years, practiced a small Running Secretary Hand; and about Sixty Years ago, it was as great a Rarity to meet with a Person who had not been so taught, as it is now to meet with one that is. To talk then of Round Hand, and persuade the Practice of it, was the same Thing, as it would be now, to introduce a new Character, unknown to the Generality of Mankind.

BUT at length the Excellency and Usefulness of the Round Hand, prevailing with many eminent Penmen to shew the Delicacy of it, and its natural Tendency to facilitate and dispatch Business being considered, it is universally received and practiced by all Degrees of Men in all Employments, the Law only excepted, and that but in some particulars.

ALL our modern Writing-Masters in their Copy-Books have endeavoured to improve it; and though their worthy Labours for the Publick, the present and succeeding Ages have such excellent Pieces to copy after, as perhaps cannot be amended.

AMONG those who by their Labours in this happy Art, have merited the Publick Thanks, were Colonel Ayres, Mr. Smith, * Mr. Seddon, Mr. More, Mr. Snell, Mr. Shelley, Mr. Clark, Major Snow, Mr. Brooks, Mr. Bland, who are since dead, but (as Publick Benefactors) ought ever to be honoured, and many other worthy Persons, whose truly valuable Labours cannot pass unregarded.

ENGLAND at this Time may boast of Superiority

* See his fine Book for Ornamental Flourishes, sold by G. Bickham.

in this noble Art; she having out-done many, and being out-done by none.

FROM the Works of some of the Worthies above-named I have chose what I thought proper for the Prosecution of my Design; thinking Men so eminent in this Art very proper for me and every other Person to imitate.

FOR the better understanding of what follows, I have divided the Directions into Chapters.

To make a good PEN.

PROCURE a good Penknife, let the Edge be thin, sharp and strong; then take the first, second (the best) or third Quill of a Goose, and scrape off the outer Skin, or Film, making it very smooth; then hold the Quill in your Left-Hand, between your Thumb and Forefinger, letting it rest on your Middlefinger, and having the Back downward, enter the Knife sloping, about half an Inch from the lower End of the Quill, cutting it about half through to the End; then turn the Quill, and cut the other Side but not so much as before: Then enter the Edge of your Knife in the Middle of the Backside of the Quill, cutting it a little but very straight; then turn the Slit upward, scraping it a little toward the Feather; then with the Peg of your Knife sprightly slit the Quill as far as is necessary, keeping your Thumb on the Backside to prevent the Slit going too far; then enter the Knife on the Foreside above the Slit, cutting it above half through, then proportion the Knib, by cutting off each Side alike; then knib it thus; enter your Knife asslant near the sharp Point of your Quill, cutting it so about half through, and turning your Knife downright (the Quill being held between your Forefinger and Middlefinger, with the Knib towards you, plac'd on you Thumb Nail) cut the Knib off.

If Quills are too hard and thick, they may be made temperate by scraping the Back; if too soft, let the Slit be short, and Sides broad.

It is common to put Quills in warm Ashes, which soon makes them hot and soft; and while they are so, to press them hastily between the Knee and a broad Knife, which will make two transparent Strokes, and the Quills much harder and stronger. This is call'd Dutching Quills.

To make Pens for each Hand the Slit and Knib are thus order'd.

1. FOR the Round Hand and Round Text, the Pen must be knibb'd even and square, and the Slit so long (yet the Point so strong) as on the least Pressure the Stroke may enlarge and display, or return to itself; the Knib being the Width of the Body-stroke of your Writing.

2. THE Italian Hand requires the same Pen as the Round Hand, but the Slit may be a little longer, and the Knib smaller.

3. FOR a Running, or a mixt Secretary Hand use the Round Hand Pen, but let the Left-side of the Knib be rather shorter than the other.

4. FOR the Ingrossing Hand, let the Slit be short, the Left-side of the Knib the shortest, and the Knib a little broader than the Body-stroke of your Letters.

5. FOR the Square and German Text, make the right Side of the Knib shortest, the Slit not so long as to spring open without some Pressure, the End of the Knib a small Matter broader than the Body-stroke.

6. THE Round Text Pen performs the Dutch Command of Hand, and the Italian Pen the English.

N. B. The right or left Corner of a Pen, is that which lies to the Right or Left Hand in using it.

To hold the PEN.

THE Pen must be held with the Hollow directly downward, between the End of the Thumb and the Forefinger of the Right Hand, resting on the End of the Middle Finger; the Joint of the Thumb extending out-wards, so that the Tip of your Thumb will be near as much higher than your Forefinger, as the End of your Forefinger is above the End of your Middle Finger; your Forefinger lying close on the Top of the Pen, and your Middle Finger lying almost straight, but all of them so, as that you may extend or draw them in at Pleasure: Next, lay your Third Finger over your little Finger inward, and rest on the End of your Little Finger as you write, observing that your Hand lies upright, and falls not towards the Back of it, whereby no Part of your Hand will touch the Paper, but the End of your Little Finger, and your Wrist; which Position will give your Hand the greatest Liberty, in a free and easy Motion, provided you do not grasp your Pen too hard; see that your Pen is not held too upright nor too sloping, but let it rest between the second and third Joints of your Forefinger; as for the Distance of your Fingers from the Knib, it is left to your Liberty, observing you do not hold the Pen so near as to ink them, nor so far off as to weaken your Command.

IN strong Hands consisting of firm and large Body-strokes, it is requisite to hold the Pen not too far distant from your Fingers, and something more upright than in the Light Hands; since it will give you more Command, especially in those Strokes you make with the Back of the Pen, as in the ready Performance of the Ingrossing Hand, you are obliged to do. In writing this Hand, see that your Pen lies plum on the Paper, touching it on all Parts of the Knib, whereby the Stroke will have a Fullness near to the Breadth of the Knib of the Pen you write with; and if the Pen is made well, and held right, the Back Strokes will have near the same Thickness with the Fore Strokes, which is no small Beauty to the Hand. Take Care therefore, not only to set the Knib right on the Paper at first; but when you move it from the Fore to the Back Stroke, see it is kept in the same Position, otherwise some Strokes will not only want of equal Thickness, but be rough and disproportion'd.

N. B. Never let the Ink dry in the Pen.

To sit to WRITE.

HAVING a Desk and good Light, which is direct before you on the Left Side (or if you can, chuse a North Light) place your Body right forward, and not awry, but straight to the Desk: let your Body be upright, with a little bending of the Shoulders; let not your Breast touch the Desk; lay the Paper right before you, place not your Elbow so as to touch your Side, and yet not too far out, and stay the Paper with your Left Hand. As your Right Hand lies farther on the Book than the Left, so extend your Left Leg farther out than your Right, which does as it were poise the Body; hold not your Head awry, but at such a Distance from the Paper, as that you may look on your Copy and Book without moving it. Avoid as much as possible

all ill Habits in sitting, since they are not only inconvenient, but uncomely and prejudicial.

If your Hand is subject to shaking and trembling, hold your Arm close to your Side, and it will help you. Let the Weight of your Body rest on your Left Arm, having the Elbow turn'd outward; and never press the Pen hard in writing any Hand.

Of the several HANDS.

THE several Sorts of Hands now in Use among us, may be compriz'd under Two Heads, *viz.* Of immediate Use, and Ornament.

THOSE of immediate Use are, Round Hand, Italian, with their Texts, and Ingrossing with its Text, call'd Square Text.

THOSE that are used for Ornament are the Old English, Roman and Italick Prints, and the German Text.

THE Running Round Hand and Italian, is used in most of the common Affairs of Trade, and the ordinary Business of Life, not only in *England*, but by most *Europeans*.

THE Ingrossing and Square Text are used in most Law Affairs, and Writings thereunto belonging; as appointed by Act of Parliament.

I SHALL treat more largely of the immediately useful Hands, than of the ornamental; because my Design is to be as useful as possible: But the Ornamental having their Use also shall not pass unregarded.

BUT before I enter on any particular Hand, I shall lay down some General Rules for all and every Hand.

1. THE Heads of all Letters are of the same Height, and the Tails of the same Depth with each other, *t.* only excepted.

2. That the Heads and Tails of Letters do not interfere or run into one another, let the Space between Line and Line be somewhat more than twice the Length of the Heads or Tails.

3. Let your Writing have a proper Slope, and lean one Way.

4. Let all Letters of the same Kind be alike; as *a* with *a*, *b* with *b*, &c.

5. All Strokes drawn downright must be full, and all Strokes carried upwards, also cross or side Strokes, small.

THESE Rules may admit of some Exceptions.

Of the ROUND-HAND.

THE principal Things to be aim'd at in this (or any) Hand, is to get an exact Idea of a good Letter, which is done by a frequent and nice Observation of a correct Copy; and then to get such a Command of Hand as to be able to express with the Pen, that Idea on Paper; which is attained by constant and careful Practice after good Examples.

THIS Hand is composed of an Oval and straight Line, and leans to the Right.

THIS Hand (and all others) depends on Fundamental Letters, which here are *i*, *o*, *n*, *j*.

LET the inward Width of *n*, be equal to half its perpendicular Height; of *o*, to half its slope Height; the Length of *i*, must be equal to twice the Length of *n*, at least, and not exceed thrice; and *j* must be equal in Length to *i*.

LET the Thickness of the Full Stroke be equal to one Fifth of the Width of *n*; and when a strong Hand is required, it will bear one Fourth.

THE principal Joinings and Meeting of Letters are these.

1. WHEN two right-lin'd Letters meet, and join in the Middle; as, *ui*, *ll*, *th*, *nu*, *ni*, *ih*, &c. the Distance is equal to the inward Width of the *n*.

2. When two Ovals meet; as, *oo*, *ve*, *bo*, *og*, &c. the Distance is equal to half *n*.

3. WHEN the Oval and the Right Line meet; as, *oi*, *vi*, *bu*, *on*, *fo*, *lo*, &c. the Distance is equal to the third Part of the Width of *n*.

4. When the Right-lined meet and join with a Turn at Top of the following Letters; as, *nn*, *an*, *in*, *my*, &c. the Distance is equal to *n* and half *n*; the Half being allow'd for the Turn at the Top, and the joining Stroke; but when they come before *x*, *s*, or *z*; as, *nx*, *is*, *iz*, &c. then the Distance is about *n* and the third Part of *n*.

5. When half oval Letters come before right-lin'd, and join in the Middle; as, *ei*, *eu*, *xt*, the Distance is equal to *n* and half *n*; but when they join with a Turn at the Top; as, *ew*, *xn*, *cy*, &c. about the Thickness of the Full Stroke may be allow'd for the Turn, and if they come before *s*, *x*, or *z*; as, *ex*, *es*, *ez*, the Distance is near twice *n*.

THE Manner of joining the Letters is best discover'd by the Examples; but in general the Distance between the Letters appears to the Eye nearly equal in Area, to the White contain'd in the *n* or *o*.

MOVE your Hand and turn lightly on the End of your Little Finger, and endeavour to make a whole Letter at one continued Stroke, expressing the full and fine Stroke without turning or taking off the Pen; but when your Hand wants resting, you may for your Conveniency, take off the Pen, though it be in the Middle of a Letter; yet never in a full Stroke, but only where it may be continu'd without being afterwards discern'd, or any Ways prejudicial to the Letter.

LET the Hair Strokes of the *m*, *n*, &c. be carried out from about the Middle of the Body Strokes, and let the Turn at the Top and Bottom of the last Stroke, as well as the other Turns of that Kind be alike; and then there will be an Agreement between the Fine, as there is between the Body Strokes.

MAKE Capital Letters equal to the Height of *i*, and a little stronger.

LET the Distance of Words be equal to the Width of the small *m*, and not much more.

Of the Italian HAND.

THIS Hand is the same Nature with the Round Hand, but narrower.

Its Slope and Fundamental Letters as before.

THE Width of the *o* and *n*, one Fourth of the Slope Height.

THE Distance of Letters about the Width of *m*.

THE Proportion and Shape of Letters in any Hand, ought to be the same, whether in a large or small Size; whether you write Italian, or Italian Text, Round Hand, or Round Text it is the same Thing.

THE best Way for Practice is to imitate a strong bold Hand, which will soonest bring you to a Command of the Pen, and give you a greater Freedom: For as the less is contain'd in the greater: so he who attains to write any Hand large and well, may soon write it as small as he pleases.

I ADVISE the Practice of this Hand, because it is often of great Use for Dispatch of Business. You will

will often have Occasion to bring so many Words into a Line, and so many Lines into a certain Compass; here you easily learn how to proceed in such Cases; always avoiding superfluous and unnecessary filling up the Tops of Letters, so as to make your Writing tedious by after Touches, and spoiling the Freedom of the Pen.

Of the Ingrossing HAND.

IN this Hand, the Letters stand perpendicular, to the Line,

THE *n* and *o* are both included in a Square, and the Width of each from Outside to Outside, must be equal to the Height.

THE Fundamental Letters are, *j*, *l*, *n*, *o*, *v*.

THE Thickness of the Body Stroke, one Fifth Part of an *n*.

THE Angles at Top and Bottom must be equal, and then the Hair Strokes will run parallel.

LET the Length of *l* and *j*, be equal to twice *n*, and not exceed twice *n* and a Half.

LET not the Width of the Stems exceed *n*.

THE Distance of Letters and Words is the same as in Round Hand; and the Conjunction as in the Examples.

THE Square Text used with this Hand, is regulated by the same Rules, but generally written stronger; the Body Stroke being about the Fourth Part of *n*. The Squares must be cut sharp at once, and the Point at the Top of *a*, *o*, *g*, *q*, must be in the Middle, between the two Strokes. The Letters in Square or German Text do not join.

THUS the Man of Business is help'd forward, whether his Employment be within or without the Law; and now to assist those who make the Ornaments of the Pen (as well as its solid Use) their Practice, I shall go on to the other Hands.

Of the GERMAN TEXT.

THIS Hand is narrower than the Square Text, but the Letters stand perpendicular to the Line.

THE Fundamental Letters are, *i*, *o*, *l*, *n*, *v*.

THE Thickness of the Body Stroke is a sixth Part of the Height of *n*.

THE Width of *n* and *o* are equal to a Third of the Height.

THE Length of *l*, equal to one *n* and a Half, and the Stem the Width of *n*.

CUT the Squares at Top and Bottom of Letters at once, without Spurs and after Daubings, and not exceeding in Length the Thickness of the Body Strokes.

IT is customary in the Square and German Text, to fill the Capital Letters. These are the peculiar Dictates of Fancy, and so not confined to any other Rule than this; namely, That they be an Ornament to the Letter.

To assist the industrious Practitioner herein, let him observe, That the Letter must first be made, and the Ink dry, before he proceeds to fill or flourish it; and then

DRAW a fine Hair Stroke down each Side of the Body Stroke, to keep the flourish'd Strokes from touching the essential Parts of the Letter; after which endeavour happily to dispose a few Strokes about the whole Letter, so as to give, as near as may be, equal Whites; which Strokes if well and luckily placed, may be called the principal and leading Strokes, and (forasmuch as they govern the Rest) ought to be somewhat thicker and stronger

than the After Hair Strokes, which should run aside of the first; still observing to fill up all the void Spaces alike.

LET all the Strokes be easy and natural, turning and playing over one another with as much Variety as possible; let not two black Strokes cross one another, but answer and lie the same Way, like the Shades in a Picture, always observing that a few Strokes well placed, are better than Abundance without Order or Beauty.

Of the OTHER HANDS.

THE Court and Chancery Hands being by Act of Parliament laid aside, the Mention of them is needless.

THE other Hands are Old Print, Roman and Italick; which being so common in all Books, no Person who may think fit to use them can be at a Loss for a Copy.

I SHALL therefore only observe, That the Old Print, or Black English Character is written as the Square and German Texts are, perpendicularly; the Roman or new Print the same Way, and the Italick Print a little leaning to the Right Hand. The Letters in general do not join, but some few are tied together; as *ft*, *ff*, *et*, &c.

Of STRIKING or COMMAND of HAND, FIGURES, &c.

STRIKING is called Command of Hand, because it is performed without the least Agitation of the Fingers, or resting on the Hand or Arm.

IT is of two Kinds, *English* and *Dutch*.

THE *English* Command is performed with the Hollow of the Pen turn'd towards the End of the Middle Finger and is naturally light, airy and genteel; therefore the most beautiful for Figures, Flourishes, &c. as well as most agreeable for the *Italian* and Running Round Hands.

THE *Dutch* Command is performed with the Hollow or Scope of the Pen held towards the Ball or Hollow of the Hand; and is most proper for Letters in the Round Hand, because the Fulls fall alike; the Pen being held as in Writing, only the Knib a little elevated.

THE Center of Motion in Striking *i*, at the Shoulder, from whence let your Hand and Arm swing together with a sprightly Motion, without resting or touching the Paper with any Thing but the Pen; which must not be turn'd in the Hand while you are making of any Stroke.

THE slower the Motion the surer; but yet there must be such a Boldness and Freedom observed, that the Stroke may be smart and clean, without Roughness, or any Flatness or Corners.

THE Composing Knots and Flourishes, and the making Birds, Beasts, &c. being innocent Amusements for ingenious Minds, I shall lay down such Rules as the best Masters proceed by.

PROCURE a good black Lead Pencil, that is firm and without Dross, and Paper big enough for your Design; double your Paper as near as may be in Quarters, which if doubled true, will make the Creases in Right Angles; then draw in any one of the Quarters of the Paper, what Strokes or Knots are the Product of your Fancy, observing that the Strokes are so disposed, as nearly to make one and the same Whites and Distances between them, which is the easier done, because it admits of rubbing out (with the Crumb of stale Bread) putting

in, and making such Alterations in the Design or Stroke, as are necessary; then double the Paper, as at first, rubbing it hard on the Back of the Strokes or Knots, with the Handle of your Penknife, or any smooth Thing, and the Penning (if good) will come off on the clean Quarter, and give in all Parts the same Knot or Flourish first design'd; then go over both of them, Stroke by Stroke, with the Pencil, and double it again, which will reverse them on the other half, and the whole Sheet is done.

You may rule double Lines, and slope Lines, for any Piece of Writing, with the Pencil; and when your Work is finished, rub them out with a Piece of Bread.

THE making of Figures well, is as necessary as the making of Letters well; for without Figures no Affairs in common Business can be transacted; and therefore I advise the making of them gracefully, to all such as would be thought qualified for any Employment whatever.

If Figures stand in Columns in Books of Accounts, let them be upright; but if they are mixed with Letters in Writing somewhat leaning.

ALWAYS let your Figures be larger than your Writing.

THE Heighth and Width of Figures differ according to the Pleasure of the Scribe; sometimes 3, 4, 5, 7, and 9 are of equal Length, also 1, 2, and 6, 8; sometimes 1, 2, 3, 5, 8, are of equal Heighth, and 4, 7, 9, of equal Length, 6 alone being higher than the rest; at other Times, only 6 and 9 differ from the rest, the other Seven being of the same Heighth.

HERE I take it to be an indifferent Thing whether you follow one or the other Method, if the Figures are made well and cut true.

Now in order to write a good Hand with Expedition, it is absolutely necessary to take Time to write every Thing well; having a due Regard to the true Shape of every Letter; carefully avoiding all unnecessary Strokes, as well as long Stems in your Letters, sit with your Body upright, and lean very lightly on your Pen and Right Arm; let your Hand move with an easy Motion, and without Hurry, performing as much with the continued Motion of your Pen, as you possibly can, without straining or carrying it beyond what you command with Freedom and Ease. This being well observed, you will in Time get such an habitual Freedom, as that you may write a good Hand with Expedition and Pleasure.

It is something surprizing that so many Persons as are concerned in the various Affairs of Life, and perhaps some Hundreds of them taught after the same Manner, and by the same Person, yet no two of them write alike; but are as indifferent in their Hands as in their Faces; and even the Professors of this Art themselves, in their Cursory, or Running Hands differ much from one another, and yet it may be all write well. But thus it is, and I know no other Reason that can be assign'd for it than this; That as all Men have a distinct Constitution, and something inherent that is peculiar to each In-

dividual, abstracted and disjunctive with the rest of the Species, so the Effects and Productions of every Man carry somewhat along with them, peculiar and distinct from all Others.

'Tis to the Pen and Prefs we Mortals owe
All we believe, and almost all we know.
All hail, ye great Preservers of those Arts,
That raise our Thoughts and cultivate our Parts.
Had your Assistance been to Man deny'd,
All Wit alas! in Oral Sounds had dy'd.
You bring past Wonders to our present View;
Homer and *Virgil* live alone in you.
Their tuneful Numbers had long since decay'd,
And lost their Native Charms, without your Aid.

YE *British* Youth's, our Age's Hope and Care;
You whom the next, may polish and impair,
Learn by the *Pen* those Talents to insure,
That fix ev'n Fortune and from Want secure.
You with a Dash, in Time may drain a Mine.
And deal the Fate of Empires in a Line.
For Ease and Wealth, for Honour and Delight,
Your Hand's your Warrant, if you well can write.

I SHALL close this Chapter with some Observations of the Secret Manner of Writing used by some Persons, of the present as well as in former Ages.

THE Art of Secret Information in general, as it includes all signifiatory Signs, may be termed private Intimation.

THERE are three secret Ways of Intimation; First, By Signs and Gestures; Secondly, By Secret Speaking: And Thirdly, By Occult Writing.

THE last of these only has respect to the Pen; and therefore I shall omit the two former.

IN OCCULT Writing (call'd Cryptography) three Things are to be remark'd. First, That what you write be void of Suspicion. Secondly, Difficult to be unfolded, if doubted. Thirdly, Fitted for Dispatch; that is, easy to be writ, and decyphered by the Correspondent.

THIS Occult Way of Writing is, 1. By altering the Powers of Letters, and by invented Notes and Characters. 2. By changing the Places of the Letters, where the Powers are the same. 3. By using more or fewer Letters than are necessary. 5 By a Deceit in the Paper, Ink, &c.

AGAIN, Emblems or Hieroglyphics, are used, for the informing others what we secretly would have them know. So a Serpent, with the Tail in his Mouth is used to signify the Year, which returns to itself; a Stork, signifies filial Gratitude; *Phaeton* denotes the Folly of Rashness, &c.

AND here Short Hand may properly fall under Consideration; which is of very ancient Invention.

A LETTER, Mark or Character, here stands for a Word, and a few of them sometimes for a Sentence.

ANY Person may invent Characters at Pleasure; which may signify Persons, Places or Things, and their Manner of doing, suffer or being; also every Thing said, done or intended, may be expressed by such Marks or Characters as only the Inventer is capable of understanding.







